

HC 361 Cinema of Peace: Film as a Creative Political Medium- Winter 2006

Location: Loop Campus, 341 Lewis Center, Tuesdays, 6:00 - 9:30 p.m.

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Course Description

Hollywood has made a highly profitable business by nurturing the notion of film as a form of mass entertainment, one that serves the needs of the American public in specific ways. As we move beyond Hollywood to explore cinemas around the globe (as well as independent cinemas within the United States), however, we become aware of many other ways that cinema can help us to make sense of our world and our experience of it. This course explores one of these "alternative" strategies of cinema, by focusing upon narrative films in countries whose governments previously suppressed or severely regulated the freedom of expression of their filmmakers, but which have recently seen this freedom restored in new contexts. By examining these films in a global context, we will seek to appreciate how filmmakers create films to confront and shape their national and personal history. Ultimately, the course will explore how we can enrich our understanding of our own histories through the medium of cinema. The course features weekly in-class screenings of feature films from challenging and internationally celebrated filmmakers of Argentina, Rwanda, Iran, Taiwan, Cambodia, France, Canada, and the United States. We will use these films and related readings as the basis for our discussion.

About the Instructor

Michael DeAngelis is an Associate Professor at the School for New Learning. He earned his Ph.D. in Radio-Television-Film from the University of Texas at Austin. He has published journal and anthology articles on popular culture, European art cinema, and stars and fan culture, as well as the book Gay Fandom and Crossover Stardom: James Dean, Mel Gibson, and Keanu Reeves (Duke University Press, 2001). His current projects include the following: (1) a study of the history of art cinema distribution and exhibition in the 1960s and 1970s; and (2) a book on cinema as a means of intervention in countries that have experienced recent political turmoil and limitations on creative freedom. Since 1998, he has been a resident faculty of the School for New Learning, where he also serves as Director of the Undergraduate Program for the Loop Campus.

Competencies Offered

Competence	Statement
A-1-X	Can analyze aesthetic forms in specific historical contexts.
A-5	Can define and analyze a creative process.
H-1-X	Can articulate the social and/or communal values expressed in narrative and documentary filmmaking.
H-4	Can analyze power relations among racial, social, cultural, or economic groups in the United States.
H-5	Can examine problems and issues from a global perspective.

The Learning Experience

Meeting Times: Please note that with the class will run from 6:00 – 9:30 p.m. on the following nights: January 10, 17, 31; February 21, 28. All other class sessions will run from 6:00 – 9:00 p.m.

Course Format

Each week, I will begin by introducing the topic of focus and providing pertinent cultural, historical, and political background material. We will then screen a feature film, followed by a discussion of the film in relation to the weekly topic, assigned study questions, and assigned readings. We will also engage in several small and large group activities throughout the quarter.

Attendance, Participation, and Respectful Behavior

Regular attendance is required. Students who miss more than one class session will not be eligible for a passing grade in the course, and grade incentives will be offered to those students who attend and participate in all class sessions. Attending a class session means being in class on time and remaining in class until class ends. Attendance during the in-class screenings is also required, whether or not you have already seen the week's film.

In addition to regular attendance and participation, students are required to be attentive and respectful of others in class. This means that when the instructor or another student is addressing the class, everyone is expected to listen

attentively and to refrain from engaging in conversations or any other activities that constitute distractions. Students who do not abide by these guidelines will not be permitted to continue with the course.

Required Readings

All required readings are available through DePaul University's E-Reserves. Students may download and print the readings directly from the site. There are no required textbooks for the course. Students should expect to spend approximately three hours per week on assigned readings.

Evidence to be Submitted

Three (3) In-Class Writing Assignments of approximately 20-30 minutes each, in which you will draw together ideas presented in the readings, screenings, and class discussion. You will not have access to your class notes or texts during these writing assignments. The dates of the assignments will not be announced in advance.

Two Journal Assignments designed to give you an opportunity to reflect and comment upon the films and readings from your unique perspective, and in terms of your own experience.

Standards and Criteria

For the **In-Class Writing Assignments**, you will be expected to demonstrate evidence of the following:

1. Ability to form ideas and concepts synthesizing course readings, screenings, and discussions.
2. Ability to communicate and support these ideas and concepts clearly, using relevant examples.
3. Ability to express these ideas and concepts within time constraints.

The **Journal Assignments** will be evaluated on the basis of the analytical, reflective, and creative skills that the student demonstrates.

Grading and Evaluation

Attendance	10 points
Class Participation	25 points
In-Class Writing Assignment 1	10 points
In-Class Writing Assignment 2	15 points
In-Class Writing Assignment 3	20 points
First Journal Assignment	10 points
Second Journal Assignment	10 points

Five (5) bonus points will be awarded to students who attend and participate in all 11 class sessions.

Policy on the Issuing of Incomplete (IN) Grades

The grade of Incomplete (IN) will be issued only in the case of exceptional circumstances that prevent the student from completing required coursework within the time frame of the quarter. Students who want the grade of IN to be issued must make a formal request by no later than the final class period, using the SNL Request Form for IN Grades (the instructor will provide the form). This request will specify the final deadline by which the student may submit outstanding coursework for evaluation. In no case will this deadline be later than the end of the ninth week of class during the Summer Quarter 2006. Work submitted after the established deadline will not be evaluated. IN grades left unattended will be changed to F by the university. There will be no exceptions to this policy.

Policy on Academic Integrity and Plagiarism

Students are expected to adhere to DePaul University's policy regarding academic integrity and plagiarism. As stated in the Undergraduate Bulletin, this policy is as follows:

Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following:

The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else's.

Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement.

Submitting as one's own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency.

The paraphrasing of another's work or ideas without proper acknowledgement. Plagiarism, like other forms of academic dishonesty, is always a serious matter.

If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion. Actions taken by the instructor do not preclude the College or the university taking further punitive action including dismissal from the University.

Class Schedule

Date	Topics	Film Screening This Week
1/3	Course Introduction	---
1/10 (to 9:30)	Documentary Form, I: Reflecting Upon the Vietnam War	HEARTS AND MINDS Peter Davis, 1974 (USA) 112 minutes
1/17 (to 9:30)	Documentary Form, II: "Democide" in Cambodia	S-21: THE KHMER ROUGE KILLING MACHINE Rithy Panh, 2002 (Cambodia) 101 minutes
1/24	Documentary Form, III: Remembering the Holocaust	NIGHT AND FOG Alain Resnais, 1955 (France) 31 minutes
1/31 (to 9:30)	Argentina During the "Dirty War"	THE OFFICIAL STORY Luis Puenzo, 1985 (Argentina) 112 minutes
2/7	Genocide in Rwanda	SOMETIMES IN APRIL Raoul Peck, 2005 (Rwanda) 140 minutes
2/14	Genocide in Rwanda	[no screening]
2/21 (to 9:30)	Filming as Remembering: The Armenian Genocide	ARARAT Atom Egoyan, 2002 (Canada) 115 minutes
2/28 (to 9:30)	Illegal Memories: Iran before the Islamic Revolution	THE HIDDEN HALF Tahmineh Milani, 2001 (Iran) 103 minutes
3/7	Legalized Memories: Taiwan and the 2/28 Incident (Part 1)	CITY OF SADNESS Hou Hsiao-Hsien, 1989 (Taiwan) 157 minutes
3/14	Legalized Memories: Taiwan and the 2/28 Incident (Part 2)	[no screening]